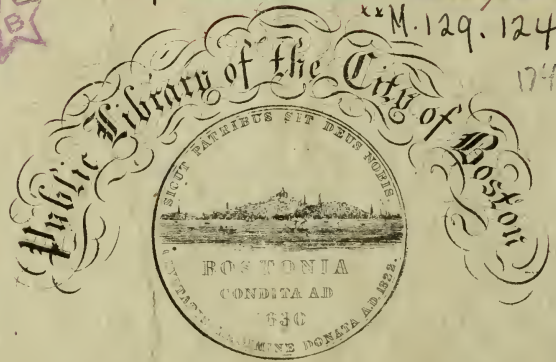

Elisha Clap 17

Elisha Clips His Singing

Anno Domini

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THE

Grounds and *Rules*

OF

MUSICK

Explained : Or,

An INTRODUCTION *to the Art of Singing*

by *NOTE.*

Fitted to the meaneſt Capacities.

By *Thomas Walter*, M. A.

Recommended by ſeveral Miniſters.

Let every Thing that hath Breath praiſe the LORD. Pſal. cl. 6.

BOSTON: Printed for SAMUEL GERRISH, 1746.

A

Recommendatory PREFACE.

AN ingenious Hand having prepared Instructions to direct them that would learn to sing PSALMS after a regular Manner; and it being thought proper that we should signify unto the Publick some of our Sentiments on this Occasion; We do declare, that we rejoice in

in *good Helps* for a beautiful and laudable Performance of that holy Service, wherein we are to glorify GOD, and edify one another with the *ſpiritual Songs*, wherewith he has enriched us.

And we would encourage all, more particularly our *Young People*, to accompliſh themſelves with Skill to *ſing the Songs of the* LORD, according to the *good Rules* of Pſalmody: Hoping that the Conſequence of it will be, that not only the *Aſſemblies* of *Zion* will *decently and in Order* carry on this Exerciſe of PIETY, but alſo it will be the more introduced into private *Families*, and become a Part of our *Family-Sacrifice*.

At the ſame Time we would above all exhort, That the *main*

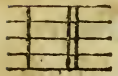
Concern

Concern of all may be to make it not a meer *Bodily Exercise*, but *sing with Grace in their Hearts*, and with Minds attentive to the *Truths* in the PSALMS which they sing, and affected with them, so that in their *Hearts they may make a Melody to the* LORD.

Boston, April 18. 1721.

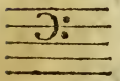
Increase Mather,
Cotton Mather,
Peter Thacher,
Nehemiah Walter,
Joseph Sewall,
Joseph Belcher,
Thomas Prince,
Benj. Wadsworth,
John Webb,
Benj. Colman,
William Cooper,
Nathanael Williams,
Thomas Foxcroft,
Nathanael Hunting,
Samuel Checkley.

N. B. The Reader is desired to observe the subsequent *Musical Characters*, which are omitted in the following Sheets, by Reason of the Difficulty of inserting them in their proper Places among the printed Lines.

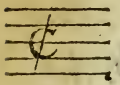


A single and double Bar.

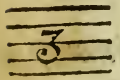
The *G sol re ut*, or, Treble Cliff.



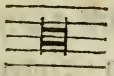
The *F fa ut*, or, Bass Cliff.



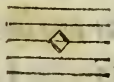
The Mark of Common Time.



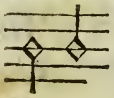
The Mark of Triple Time.



A Breve.

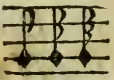


A Semibreve.

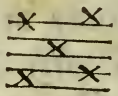


Minims.

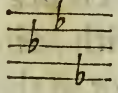
Crotchets.



A Quaver, Semiquaver, and Demi-semiquaver.



Sharps.



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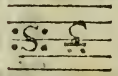

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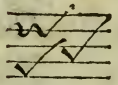

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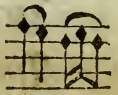


Notes slur'd, or tied.

SOME BRIEF

And very plain INSTRUCTIONS

For *Singing* by *NOTE.*

MUSICK is the Art of modulating Sounds, either with the Voice, or with an Inſtrument. And as there are Rules for the right Management of an Inſtrument, ſo there are no leſs for the well ordering of the Voice. And tho' Nature it ſelf ſuggeſts unto us a Notion of Harmony, and many Men, without any other Tutor, may be able to ſtrike upon a few Notes tolerably tuneful; yet this bears no more Proportion to a Tune compoſed and ſung by the Rules of Art than the vulgar Hedge-Notes of every Ruſtic does to the Harp

of *David*. Witneſs the modern Performances both in the Theatres and the Temple.

Singing is reducible to the *Rules of Art*; and he who has made himſelf Maſter of a few of theſe Rules, is able at *firſt Sight* to ſing Hundreds of New Tunes, which he never ſaw or heard of before, and this by the bare Inſpection of the Notes, without hearing them from the Mouth of a Singer. Juſt as a Perſon who has learned all the Rules of *Reading*, is able to read any new Book, without any further Help or Inſtruction. This is a Truth, although known to, and proved by many of us, yet very hardly to be received and credited in the Country.

What a Recommendation is this then to the following Eſſay, that our Inſtructions will give you that Knowledge in vocal Muſick, whereby you will be able to ſing all the Tunes in the World, without hearing of them ſung by another, and being conſtrained to get them by Heart from any other Voice than your own? We don't call him a *Reader*, who can recite *Memoriter* a few Pieces of the Bible, and other Authors, but put him to read in thoſe Places where he is a Stranger, cannot tell *ten Words in a Page*. So is not he worthy of the Name of a Singer, who has gotten eight or ten Tunes in his Head, and can ſing them like a *Parrot by Rote*, and knows nothing more about them, than he has heard from the Voices of others; and ſhew him a Tune that is new and unknown to him, can't ſtrike two Notes of it.

Theſe Rules then will be ſerviceable upon a *threefold* Account. *Firſt*, They will inſtruct

us

us in the right and true ſinging of the Tunes that are already in Uſe in our Churches; which, when they firſt came out of the Hands of the Compoſers of them, were ſung according to the Rules of the *Scale of Muſick*, but are now miſerably tortured, and twiſted, and quavered, in ſome Churches, into an horrid Medly of confuſed and diſorderly Noiſes. This muſt neceſſarily create a moſt diſagreable Jar in the Ears of all that can judge better of Singing than theſe Men, who pleaſe themſelves with their own ill-founding *Echoes*. For to compare ſmall Things with Great, our *Pſalmody* has ſuffered the like Inconveniencies which our *Faith* had laboured under, in caſe it had been committed and truſted to the uncertain and doubtful Conveyance of *Oral Tradition*. Our Tunes are, for Want of a Standard to appeal to in all our Singing, left to the Mercy of every unſkilful Throat to chop and alter, twiſt and change, according to their infinitely divers and no leſs odd Humours and Fancies. That this is moſt true, I appeal to the Experience of thoſe who have happened to be preſent in many of our Congregations, who will grant me, that there are no two Churches that ſing alike. Yea, I have my ſelf heard (for Inſtance) *Oxford* Tune ſung in *three* Churches (which I purpoſely forbear to mention) with as much Difference as there can poſſibly be between *York* and *Oxford*, or any two other different Tunes. Therefore any Man that pleads with me for what they call the *Old Way*, I can confute him only by making this Demand, *What is the* OLD WAY? Which I am ſure they cannot tell. For, one Town ſays, their's is the true *Old Way*, another Town thinks the ſame of their's, and ſo does a Third of their Way of tuning it. But let ſuch

Men know from the Writer of this Pamphlet (who can ſing all the various Twiſtings of the old Way, and that too according to the *Genius* of moſt of the Congregations, as well as they can any one Way; which muſt therefore make him a better Judge than they are or can be;) affirms, that the Notes ſung according to the *Scale and Rules of Muſick*, are the true *old Way*. For ſomeBody or other did compoſe our Tunes, and did they (think ye) compoſe them by Rule or by Rote? If the Latter, How came they pricked down in our *Pſalm Books?* And this I am ſure of, we ſing them as they are there pricked down, and I am as ſure the Country People do not. Judge ye then, who is in the right. Nay, I am ſure, if you would once be at the Pains to learn our Way of Singing, you could not but be convinced of what I now affirm. But our Tunes have paſſed through ſtrange *Metamorphoſes* (beyond thoſe of *Ovid*) ſince their firſt Introduction into the World. But to return to the Standard from which we have ſo long departed cannot fail to ſet all to rights, and to reduce the ſacred Songs to their primitive Form and Compoſition.

Again, It will ſerve for the Introduction of more Tunes into the divineService; and theſe, Tunes of no ſmall Pleaſancy and Variety, which will in a great Meaſure render this Part of Worſhip ſtill more delightful to us. For at preſent we are confined to *eight or ten Tunes*, and in ſome Congregations to little more than half that Number, which being ſo often ſung over, are too apt, if not to create a Diſtaſte, yet at leaſt mightily to leſſen the Reliſh of them.

There

There is one more Advantage which will accrue from the Inſtructions of this little Book; and that is this, That by the juſt and equal *Timing* of the Notes, our Singing will be reduc'd to an exact Length, ſo as not to fatigue the Singer with a tedious Protraction of the Notes beyond the Compaſs of a Man's Breath, and the Power of his Spirit: A Fault very frequent in the Country, where I my ſelf have twice in one Note paused to take Breath. This *Keeping of Time* in Singing will have this natural Effect alſo upon us, that the whole Aſſembly ſhall begin and end every ſingle Note and every Line exactly together, to an Inſtant, which is a wonderful Beauty in ſinging, when a great Number of Voices are together ſounding forth the divine Praiſes. But for want of this, I have obſerved in many Places, one Man is upon this Note, while another is a Note before him, which produces ſomething ſo hideous and diſorderly, as is beyond Expreſſion bad. And then the even, unaffected, and ſmooth ſounding the Notes, and the Omiſſion of thoſe unnatural Quaverings and Turnings, will ſerve to prevent all that Diſcord and lengthy Tediouſneſs which is ſo much a Fault in our ſinging of Pſalms. For much Time is taken up in ſhaking out theſe Turns and Quavers; and beſides, no two Men in the Congregation quaver alike, or together; which ſounds in the Ears of a good Judge, like *five hundred* different Tunes roared out at the ſame Time, whoſe perpetual Interferings with one another, perplexed Jars, and unmeaſured Periods, would make a Man wonder at the falſe Pleaſure, which they conceive in that which good Judges of Muſick and Sounds, cannot bear to hear.

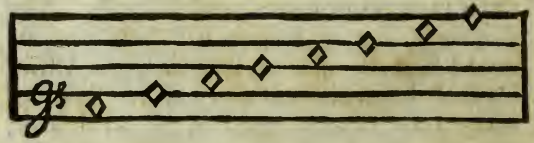
Theſe are the good Effects, which our Skill in the *Gamut* will produce. We ſhall then

without any further Preamble, proceed to give the Reader ſome brief and plain Inſtructions for ſinging by Note and Rule.

The INSTRUCTIONS *for ſinging.*

I. There are in Nature but *ſeven diſtinct Sounds*, every *eighth* Note being the ſame. Thus when a Tune is ſung by another upon a Key too low for the Compaſs of my Voice, if I will ſing with the Perſon, it muſt be all the Way, *eight Notes above* him. I naturally ſound an *Eighth* higher. So a Woman naturally ſtrikes eight Notes above the grum and low ſounding Voice of a Man, and it makes no more Difference than the ſinging of two Perſons upon a *Uniſon*, or a Pitch. So on the contrary, when we would ſing with a Voice too high and ſhrill for us, we ſtrike very naturally into an *Octave*, or Eighth below. And here let it be obſerved, that the *Height* of a Note, and the *Strength* of ſinging it, are two different Things. Two Notes of equal Height may be ſounded with different Degrees of Strength, ſo as that one ſhall be heard much further than the other.

II. Theſe eight Notes, for the ſake of the Learner, are called by the Names, *Fa*, *Sol*, *La*, *Mi*. As thus,



Fa Sol La Mi *Fa Sol La Fa*

Where it muſt be obſerved, that from *Mi* to *Fa*, as alſo from *La* to *Fa* is but a *Semitone* or *Half-note*; and from *Fa* to *Sol*; from *Sol* to *La*; and from *La* to *Mi*, is a *Tone*, or *whole Note*.

Note. That is, in rising from *Mi* to *Fa*, or *La* to *Fa*, I don't raise my Voice but half as much as in rising from *Fa* to *Sol*, from *Sol* to *La*, and from *La* to *Mi*. On the other Hand, when I fall from *Fa* to *Mi*, or *Fa* to *La* immediately below it, I fall but half as much as I do from *Mi* to *La*, *La* to *Sol*, *Sol* to *Fa* immediately under it. And this you will perceive with your Ear when your Singing Master shall have taught you to raise and fall your Notes.

III. The Question then will be, How shall I know which is *La*, *Fa*, or *Mi*, *Fa*; and which is *Fa*, *Sol*, and *Sol*, *La*, &c. that I may give the former the true Sound of an Half Note, and the latter the Sound of an whole Note? For this End was the GAMUT by Musicians constructed and made, where there are Seven Letters of the Alphabet made use of to design out the seven Notes, in order to the Knowledge of their Names, *Fa*, *Sol*, *La*, *Mi*, and by Consequence the giving them their true and proper *Sound*. As we said before, every eighth Note is the same, and that there are but seven distinct Sounds in Nature, so there are but just that Number of Letters, *viz.* the seven first in the Alphabet, to design and mark them out, every eighth Letter as well as Sound being the same.

I shall here therefore present to the Reader's View a GAMUT, containing all the usual Keys of Musick, in all the divers Placings and Removes of the Notes *Fa*, *Sol*, *La*, *Mi*; and then explain it, which when we have finished, and it is well studied by the Learner, it will be an easy Matter, by the Application of the Gamut to any Tune, to name the Notes thereof.

The

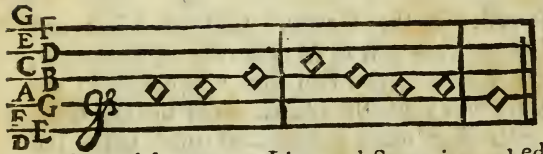
The GAMUT, *or Scale of Muſick.*

	G *ſolreut in Alt*	*Sol*	*La*	*Fa*	*Fa* x	Mi	
Treble.	F *fa ut* ---	*Fa* ----	*Fa* ---	*Sol*--x--	Mi -x-	*La* -x-	*La*
	E *la*	*La*	Mi b	*Fa*	*La*	*Sol*	*Sol*
	D *la ſol*——	*Sol*——	*La*——	*La*——	*Sol*——	*Fa*——	*Fa*
	C *ſol fa*	*Fa*	*Sol*	*Sol*	*Fa* x	Mi x	*La*
	B *fa be mi*—	Mi-b--	*Fa*--b--	*Fa*——	*La*——	*La*——	*Sol*
	A *la mi re*	*La*	*La*	Mi	*Sol*	*Sol*	*Fa*
	G *ſol re ut-gs-*	*Sol-gs-*	*Sol-gs-*	*La gs-*	*Fa--gs-*	*Fa--gs*x	Mi
	F *fa ut*	*Fa*	*Fa*	*Sol* x	Mi x	*La* x	*La*
	E *la mi* ——	*La*——	Mi--b-	*Fa*——	*La*——	*Sol*——	*Sol*
Medius.	D *la ſol re*	*Sol*	*La*	*La*	*Sol*	*Fa*	*Fa*
	C *ſol fa ut*—	*Fa*——	*Sol*——	*Sol*——	*Fa*--x-	Mi--x--	*La*
	B *fa b mi*	Mi b	*Fa* b	*Fa*	*La*	*La*	*Sol*
	A *la mi re*—	*La*——	*La*——	Mi——	*Sol*——	*Sol*——	*Fa*
	G *ſol re ut*	*Sol*	*Sol*	*La*	*Fa*	*Fa* x	Mi
	F *fa ut* -ɔ:-	*Fa* ɔ:-	*Fa* ɔ:-	*Sol*-ɔ:x-	Mi-ɔ:x	*La*-ɔ:x-	*La*
Baſs.	E *la mi*	*La*	Mi b	*Fa*	*La*	*Sol*	*Sol*
	D *ſol re*——	*Sol*——	*La*——	*La*——	*Sol*——	*Fa*——	*Fa*
	C *fa ut*	*Fa*	*Sol*	*Sol*	*Fa* x	Mi x	*La*
	B *mi* ——	Mi--b-	*Fa*--b-	*Fa*——	*La*——	*La*——	*Sol*
	A *re*	*La*	*La*	Mi	*Sol*	*Sol*	*Fa*
	Gamut ——	*Sol*——	*Sol*——	*La*——	*Fa*——	*Fa*--x--	Mi
	FF *fa ut*	*Fa*	*Fa*	*Sol* x	Mi x	*La* x	*La*
	EE *la mi* —	*La*——	Mi--b-	*Fa*——	*La*——	*Sol*——	*Sol*

IV. We ſhall now go on to give an Explanation of the *Gamut*, or the above marked Scale of Muſick. And here are (as the Reader may obſerve with his Eye) upon the *Gamut* or Scale of Muſick two Marks, one over againſt the uppermoſt *G* but one, (mark'd thus *gs*) the other over againſt the lowermoſt *F* but one (mark'd thus ♭:) theſe are called *Cliffs*, the former is called the *G ſol re ut Cliff* from the Place where it ſtands; the other is the *F fa ut Cliff*, ſo denominated from it's Station upon the *Gamut*. How they are both marked, you may ſee yet plainer in the Beginning of this Book. The firſt of theſe is placed upon the *Trebles*, or upper Parts; and wherever it ſtands upon your Tune, call the Line it ſtands upon *G*, as you find it ſtands upon the ſame Letter in the *Gamut*. Then you are to call the Lines and Spaces above in order, *A*, *B*, *C*, *D*, &c. as you find they are ſo called in the *Gamut*. Call the Lines and Spaces below this *G ſol re ut Cliff* *F*, *E*, *D*, *C*, *B*, *A*, *G*, &c. as you find they are placed in the ſame wiſe upon the *Gamut* under the ſaid *Cliff*.

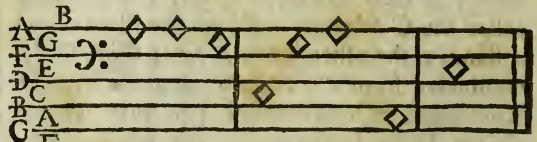
V. The other is the Cliff uſed upon the Baſs, or lower Parts of a Tune, and you are to call the Line it ſtands upon *F*. Then the Lines and Spaces above aſcending are *G*, *A*, *B*, &c. thoſe deſcending are *E*, *D*, *C*, *B*, *A*, *G*, &c. juſt in the Order you find upon the *Gamut*. To illuſtrate this by a familiar Inſtance, take Notice, That any Tune is only ſo many Lines and Spaces (upon which Notes may be placed) taken from the *Gamut*; and that each Line and Space correſponds with the Line and Space anſwering it on the *Gamut*; and the ſame Letter and Name is underſtood to be thereupon, which is in the ſame Places of the *Gamut*. We will then take the firſt Line of *Windſor* Treble.

Here



Here obſerve every Line and Space is marked at the Beginning of the Tune with its proper Letter. Upon the loweſt Line but one ſtands the *G ſol re ut Cliff*, which anſwers to the Line upon the Gamut where the ſame *G ſol re ut Cliff* does ſtand. If a Note ſtand upon that Line I ſay it ſtands upon *G*, as you find the laſt Note does ſo. The Spaces and Lines above I call in the Order of aſcending, and as they are there marked; A,B,C,D,E,&c. I obſerve on the Space above the Cliff *A*, as the Space above the *G ſol re ut* Cliff upon the Gamut, is *A*, as you will there find. And therefore the two firſt Notes, and the two laſt Notes but one, being a Space above the *G* Cliff, I ſay they ſtand on *A*. The third and fifth Notes are on the Line above that Space, which is *B*, I ſay therefore, they are in *B*. So the fourth Note is upon *C*. Thus are you firſt of all to learn to name the Letters upon your Tunes from the Gamut.

Again, let us take the *Baſs* of *Windſor*, the firſt Line,



Firſt of all obſerve the *F fa ut Cliff*, which ſhews the Tune to be a *Baſs*; the Line it ſtand upon you muſt call *F*, then the Lines and Spaces below you are to call (gradually deſcending) E,D,C,B,A,G,F,&c. The Lines and Spaces above you are to call, G,A,B,&c. Thus in the

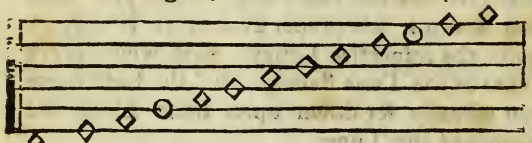
Tune

Tune before us, the firſt Note ſtands a Space and a Line above the *F Cliff*. I call the *Cliff*, *F*, I call the Space above, *G*, the Line above that, *A*, which is the Place where the two firſt Notes ſtand. I ſay then thoſe two Notes ſtand upon *A*. The third Note is but one Space above the *F Cliff*, it ſtands therefore upon *G*, which is a Note above *F*. The fourth Note is three Notes below the *F Cliff*, I count downwards, and ſay, F,E,D,C; that Note therefore ſtands upon C. And ſo of all the reſt of the Notes, by counting up or down from the Cliff, you may find them.

Here again obſerve that the Line of your *Baſs*, which has the *F Cliff* upon it, anſwers to the Line on the *Gamut*, which has the ſame Cliff placed upon it; and the Spaces and Lines above and below the *F Cliff* upon the Tune are called by the ſame Letters, which are above and below the ſame Cliff upon the Gamut. From hence it follows, that having found your Cliff and given it it's proper Name, it is eaſy to name the reſpective Letters, with which every Note in the Tune ſtands, altho' the Letters are not actually ſet down upon thoſe Lines and Spaces of the Tune.

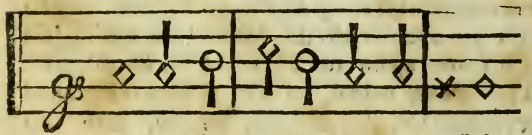
VI. Having proceeded thus far, it will be no difficult Thing to name the Notes by the Syllables *Fa*, *Sol*, *La*, *Mi*, in order to find which are half Notes and which are whole Notes; to give them their due and proper Sound. *Mi* is your Maſter Note; when you have found which Note is *Mi*, call the Notes above *Fa*, *Sol*, *La*, *Fa*, *Sol*, *La*, then the eighth Note will be *Mi*, according to the Rule before mentioned *that every Eighth is the ſame*. Then you go over with the ſame Notes again, 'till you come again to *Mi*; and ſo on forever. The Notes below *Mi* are the fore-mentioned reverſed, *La*, *Sol*, *Fa*, *La*, *Sol*, *Fa*, then you

come to *Mi* again, *&c.* For Example



Fa, *Sol*, *La*, Mi, *Fa*, *Sol*, *La*, *Fa*, *Sol*, *La*, Mi *FaSol.*

VII. The next Queſtion then is, how to find *Mi*, which having found, we may with Eaſe call the other Notes above or below by their proper Names? And here the Anſwer is, That the *natural* Place for *Mi* is in *B*. Look in the firſt Column of the Gamut, and you will find *Mi* upon *B*, which is the natural Place for it. See for Example the firſt Line of *Windſor* Treble.

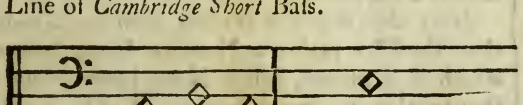


La, *La*, Mi, *Fa*, Mi, *La*, *La*, *Sol.*

Here I caſt my Eye upon the *G Cliff*; I call the Line it ſtands upon *G*; the Space above I call *A*, the Line above I call *B*, *&c.* according to the Order of the Gamut. The two round Notes (which I have ſo marked for Diſtinction's ſake) ſtand upon *B*, I call them *Mi*. The Note below I call *La*, the Note below that *Sol*, *&c.* The Note above I call *Fa*, if there were another above that, I would call it *Sol*, and another above that, I would call it *La*, *&c.* according to what we ſaid above. So that *Mi* ſtands upon the Line above the *G ſol re ut Cliff*, and ſo you will find it upon the firſt Column of the Gamut, where *Mi* ſtands upon the Line above the *G Cliff*, as it does upon this Tune. And the Notes above and below are called by the ſame Names, both upon the Tune and the Gamut. So the Space above the Cliff, upon both the Gamut and the Tune is called, *La*.

So for a *Baſs*, find your *F fa ut Cliff*, call the

the Line it ſtands upon *F*, then count the Lines and Spaces above or below by their reſpective Letters, (according to the Rule before laid down concerning the Letters) until you come to that which you ſhould call *B*, and there is the Place for *Mi*. For Example, take the laſt Line of *Cambridge Short* Baſs.

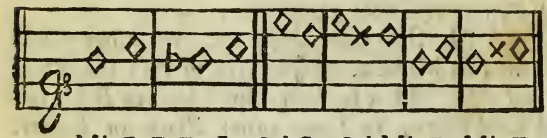


Fa, *Sol*, *Fa*, Mi, *La*, *La*.

Firſt, I caſt my Eye upon the upper Line but one, there I find the *F Cliff*. The Line it ſtands upon I call *F*; then I deſcend and call the Space below, *E*; the Line below that Space I call *D*; the Space below that Line *C*; the Line below that is *B*, and there ſtands your *Mi*; (which for Diſtinction ſake is made round) So upon your Gamut (Column firſt) run down from the *F Cliff* five Letters, and you will find *B*, and *Mi* over againſt it.

VIII. But then there are two other Cliffs uſed in Muſick, which ſerve to vary the Place of *Mi*. That is, to tranſpoſe it from *B* it's natural Place, to ſome other Place or Letter. Theſe are called, the one of them a *Flat*; the other a *Sharp*. Their Marks ſee in the Beginning of this Book. The *B* Flat depreſſes a Note half a Sound lower. Thus we ſaid before, that from *Mi* to *Fa* is but an half Note; but if *Mi* have a Flat upon it, it is an whole Note from *Mi* to *Fa*, that is *Mi* is an half Note lower than it was before. The *Sharp* ſerves to raiſe a Note as much higher; thus from *La* to *Fa* aſcending is but an half Note, but if *Fa* be ſharped, it is an whole Note above *La*. From *La* to *Sol* deſcending is an whole Note, but if *Sol* be ſharped (which is under *La*) that *La* is but an

half Note above ; for it raiſes *Sol* an half Note higher, and ſo nearer to *La*. For Example.



Mi, *Fa Fa Fa*, *La*, *Sol*, *La*, *Sol*, Mi, *Fa*, Mi, *Fa*,

So that the Flats are uſually put upon the half Notes *Mi Fa*, and *La Fa*, (that is the undermoſt of them) to diſtance them an whole Note from one another. The Sharp is put upon the whole Notes to make them but half a Note diſtant, or upon the uppermoſt of two half Notes to make them an whole Note diſtant. See the above cited Example, where the two firſt Notes are half a Notes's Diſtance ; the third and fourth are an whole Note's Diſtance. The fifth and ſixth are an whole Note's Diſtance ; the ſeventh and eighth are an half Note's Diſtance ; the ninth and tenth are an half Notes Diſtance, and yet the eleventh and twelfth Notes, altho' upon the ſame Place, are an whole Note diſtant.

N. B. That the Flat alters the Name of the Note before which it is placed ; the Sharp altho' it raiſes the Note, yet does not always change the Name.

Note alſo, that it is evident from the *Gamut* that the Flat makes a Note or Line, before which it is placed, half a Note lower ; and a Sharp makes it as much higher. For look upon your Gamut, Column firſt, and you will ſee that from *B* to *C* is half a Note, *viz. Mi*, *Fa* ; but look upon Column ſecond, and you will find from *B* to *C* is an whole Note, as *Fa*, *Sol*, that is, *Mi*, *Fa*, in the firſt Column is turned into *Fa*, *Sol*, becauſe *Mi* in the ſecond Column has a *Flat* upon it, which turns it into *Fa*, altering the Name of the Note, and making it an half Note lower. So look upon Column firſt

of

of the Gamut, and you will find, that from *E* to *F*, which is there *La*, *Fa*, and in Column second, where from *E* to *F* is *Mi*, *Fa*, is but half a Note, (as we said in the former Part of this Book:) but in Column third, where *E* is flatted, from *E* to *F* is an whole Note, viz. *Fa*, *Sol*.

So as to the Sharps; from *E* to *F* in the first Column is but half a Note, that is *La*, *Fa*; but in Column fourth, where *F* is sharp'd, from *E* to *F* is an whole Note, that is *La Mi*. And so you may find it in the rest of the Columns, where there is a Sharp, it is placed upon that which was an half Note in the preceeding Column, to make it an whole Note, where it stands; which is the Cause of the Remove of the *Mi*, which is the Governour of the Semitone in every Column.

IX. This gives you the Reason of the Removes of the *Mi*; namely, the making the Semitones whole Tones, or the half Notes whole Notes. So that *Mi* being but an half Note below *Fa*, the Flats or Sharps upon it making the Places of *Mi*, and *Fa*, an whole Note distant, (and the same holds good as to *La*, *Fa*, which are also half Notes, as well as *Mi*, *Fa*,) it follows that *Mi* must be removed.

X. The natural Place of *Mi* is in *B*; but the Flats and Sharps remove the *Mi*. Therefore what shall I do to find my *Mi*, when there are Flats or Sharps at the Beginning of the Tune? Now the Rules are these: The natural Place of Mi is in B; but if B be flat, Mi is in E; if B and E be flat, Mi is in A. Thus for the Flats. If F be sharp, Mi is in F; if F and C be sharp, Mi is in C; and if F, C, and G be sharp, Mi is in G. That is, look upon B, and there is your Mi, unless you find a Flat placed upon it, and then count up to E, and there is your Mi; but if a Flat be there too, count down to A, and there is the Mi. Or, if there

there be no Flats, but Sharps, look up to F, and if that be the ſharped Note, there is Mi; unleſs when you look down to C, and find it ſharped, and then is the Mi in C. Or, laſtly, look down to G, and if that be ſharp'd too, the Mi is there.

Take this ſhort Scheme.

The natural Place for *Mi*, is in *B*, but if

B ----, *B* & *E* be flat, *Mi* is in *E*. *A*.

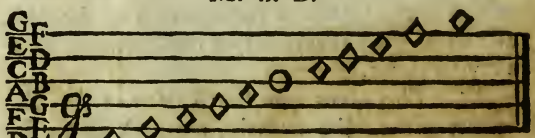
And if,

F------, *F* and *C*, *F*, *C* & *G* be ſharp, *Mi* is in *F*. *C*. *G*.

And when you have found your *Mi*, in any of all theſe Variations, the Notes above are *Fa*, *Sol*, *La*, *Fa*, *Sol*, *&c.* and below, *La*, *Sol*, *Fa*, *La*, *Sol*, &c. as before.

XI. The following Examples will ſhew us the ſeveral Removes of Mi; and here the Reader is deſired to compare every Example with the Gamut, and he will find it anſwering, Note for Note; only he muſt obſerve the diſtinct Columns of the Gamut. You will find the Letters, the Notes, the Place of the Mi to correſpond exactly. So, compare the firſt Column of the Gamut with the firſt Example, where Mi is in B; the ſecond Example with the ſecond Column, where B is flat, and Mi is in E, and ſo of the reſt. The Tune will anſwer the Gamut in all Points, as much as the Figures and Inches upon two Carpenter's Squares are alike, and anſwer one another.

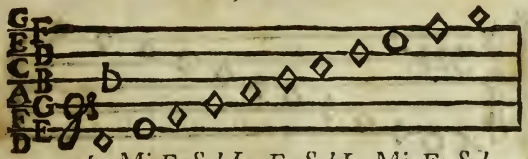
Mi in B.



Sol La Fa Sol La Mi *Fa Sol La Fa Sol.*

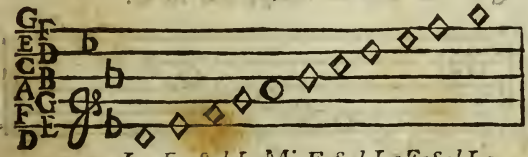
B flat

B flat, Mi in E.



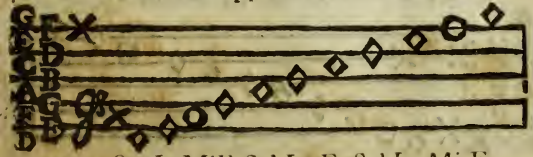
La Mi *Fa Sol La Fa Sol La* Mi *Fa Sol*

B and E flat, Mi in A.



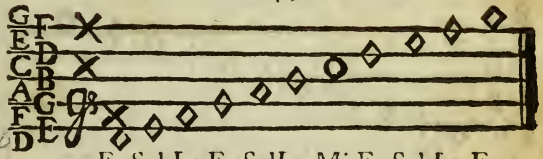
La Fa Sol La Mi *Fa Sol La Fa Sol La*

F ſharp, Mi in F



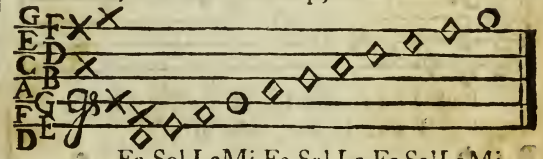
Sol La Mi Fa Sol La Fa Sol La Mi Fa

F and C ſharp, Mi in C.



Fa Sol La Fa Sol La Mi Fa Sol La Fa

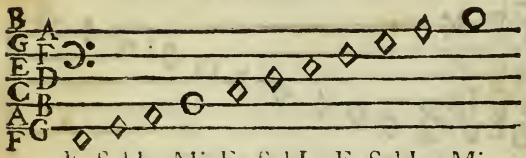
F, C and G ſharp, Mi in G.



Fa Sol La Mi Fa Sol La Fa Sol La Mi

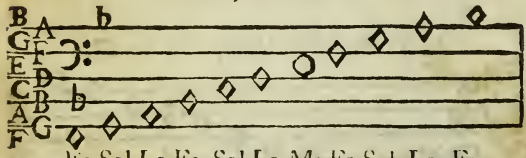
We ſhall now paſs to give all theſe Examples of the Place of Mi in the Baſs.

Mi in B.



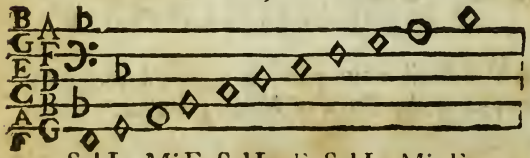
Fa Sol La Mi Fa Sol La Fa Sol La Mi

B flat, Mi in E.



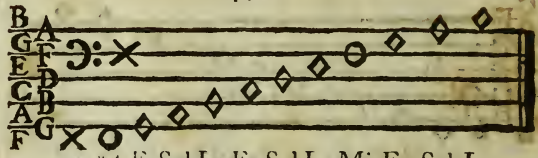
Fa Sol La Fa Sol La Mi Fa Sol La Fa

B and E flat, Mi in A.



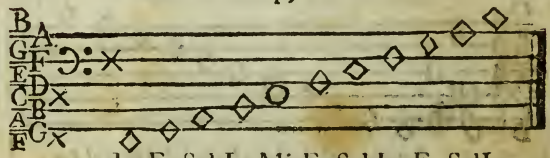
Sol La Mi Fa Sol La Fa Sol La Mi Fa

F sharp, Mi in F.



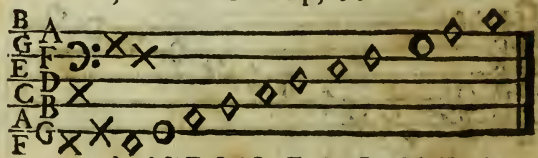
Mi Fa Sol La Fa Sol La Mi Fa Sol La

F and C sharp, Mi in C.



La Fa Sol La Mi Fa Sol La Fa Sol La

F, C and G sharp, Mi in G.



La Mi Fa Sol La Fa Sol La Mi Fa Sol

XII. I told you before, that these Examples do exactly correspond with the Gamut. We will put this a little into Practice. Take the last Instance, where you will find the F Cliff, which is the Mark of the Bass. You see that F, C and G are sharped. Look upon the last Column of your Gamut, and you will there find, F, C and G sharped. Take the upper Line of your Tune, which is marked with the F Cliff, place that Cliff upon the last Column of the Gamut upon the said Cliff in the Gamut; you will find the Cliff stands upon F, both in the Gamut, and the Tune, and that both on the one, and the other, the Name of the Note is La, and that both are sharped. Then look upon the Space above, in the Tune, and in the Gamut, and you will find a Sharp on both alike, and both have the Letter G upon them; and the Notes upon both are Mi, &c. And so you will find as to all the rest of the Lines & Spaces.

So you may compare the Treble, with the Gamut, by placing the *G sol re ut* Cliff upon the same Cliff in the Gamut; and the Lines, Spaces, and Names of the Notes, as also all the Flats and Sharps will answer one another.

XIII. Tunes are said to be upon a flat Key, or a sharp Key. To know whether your Tune be upon a flat Key or a sharp Key, this is the general Rule. If the two Notes above the last Note of your Tune be whole Notes, it is upon a sharp Key; but if the two Notes above, be one an whole Note, and the other an half Note, then it is a flat Key. For Instance, in *Canterbury* Tune, the last Note is upon *G*, and is called Fa; the Notes above must be Sol, La, which are two whole Notes, so that from Fa to La is a greater Third. Again, in *Windsor* Tune, the last Note stands upon *A*, and is called La; the Notes above are Mi, Fa. Now altho' from La to Mi be an whole Note,

yet from Mi to Fa is but an half Note, which makes it a leſſer Third. The former is called by the Latins *Diton Major*; the latter *Diton Minor*. And La, Mi, Fa, making but a leſſer Third, the Tune is upon a flat Key. For in *Canterbury* Tune, Fa, Sol, La, riſes half a Note higher than La, Mi, Fa. For the former conſiſts of two whole Notes; the latter of an whole Note and an half Note. And when you have learned to raiſe and fall the Notes, the Difference of the Sound will be perceptible by the Ear. From this Difference of the greater and leſſer Third, it follows, that Tunes upon ſharp Keys are more chearful, and ſprightly, and therefore more ſuitable to Pſalms of Praiſe and Thankſgiving. And the flat Keys being more grave and mournful, are therefore beſt ſet and ſung to penitential Pſalms and melancholly Airs. Let any Man ſing the *Penitential Hymn*, in the following Collection of Tunes, and he muſt allow what I have been aſſerting.

XIV. I cannot diſmiſs this Subject of the flat and ſharp Keys, without ſpeaking ſomething of the old Way of naming the Notes from the Keys. Thus ſay ſome, if the Key be flat, Mi is the Note above the Key; and if the Key be a ſharp Key, the Note below is Mi. A Thing which is abſolutely falſe. To name the Notes from finding the Key, is like drawing an univerſal Concluſion from particular and more reſtrained Premiſes. For altho' every Tune that has Mi above the Key Note, is upon a flat Key; and every Tune that has Mi below the Key Note, muſt be upon a ſharp Key; yet it is not reciprocally true, that every flat Key has Mi above the Key Note; or that every ſharp Key has Mi below the Key Note. For a Tune may end with Sol, and then Fa muſt be the Note below the Key. And ſo of others. It is ſo in *Playford*'s Tunes ſet to *Sternhold* and *Hopkins*'s

Hopkins's Verſion of the Pſalms. Where there are particular Notes flatted and ſharped, which they could not be if the Mi was where the old Way of finding it would place it. Be pleaſed to look into thoſe Pſalms, particularly on the Tune called, *The Song of the three Children*. You will there find the ſecond Note of the Baſs, which according to the old Way of naming the Notes is called Mi, which is half a Note lower than the firſt Note Fa; and yet this Mi is ſharped, which is a Thing needleſs, if it be Mi. But according to our Gamut the firſt Note of that Baſs is Sol, and the ſecond Note is Fa, which becauſe it is an whole Note below Sol, is ſharped to make it half a Note lower. So that Sol, Fa, Sol, with the Fa ſharp is ſounded like Fa, Mi, Fa, which Mi needs no Sharp, it being already but half a Note from Fa naturally, and ſo does not want any raiſing by a Sharp. The ſame you may obſerve upon the third Note of the third Line of that Treble, whoſe proper Name is Fa, and is ſharped to make it a whole Note from La, the preceeding Note; which Sharp were needleſs, if it were Mi, for Mi is an whole Note above La, without ſharping of it. And the ſame could I prove, if there were need, from the Flats on many Notes in thoſe Tunes.

XV. The Notes in Muſick do come under a further Conſideration, and that is their *Length*, or *Shortneſs* in the Timing of them. They are known by the Names of a *Breve*, *Semibreve*, *Minim*, *Crotchet*, *Quaver*, *Semiquaver*. Theſe two laſt are ſeldom uſed in Pſalm Tunes, but are more frequent in Songs, Madrigals, and light Airs. The other better becoming the grave and ſolemn Worſhip of the Temple.

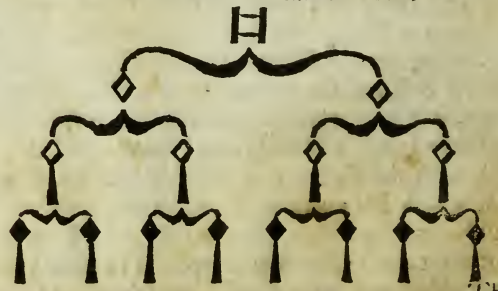
As for their *abſolute* Length and Meaſure of Time in ſounding; a Semibreve is ſounded in the Time that a Man may let fall his Hand ſlowly and raiſe it again; letting his Hand fall at

the firſt ſounding, & taking it up when it is half done, which lifting up of the Hand finiſhes it.

As for their *comparative* Length, one Breve contains two Semibreves, one Semibreve two Minims, one Minim two Crotchets, &c. So that if a Semibreve is ſounding while a Man lets fall his Hand and raiſes it again, by Conſequence a *Minim* is ſounded while the Hand is falling, and another *Minim* while it is riſing. And two *Crotchets* while it is falling, and two while it is riſing, &c. The Marks of theſe Notes may be ſeen in the Beginning of this Book.

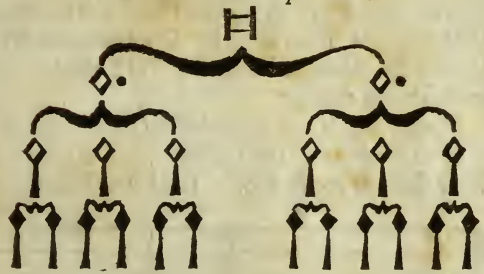
XVI. From this different Length of Notes, ariſes what we call the *Time* of a Tune. Which is twofold, either *common Time* or *triple Time*. *Common Time* is when all go by two, as one *Breve* is two *Semibreves*, one *Semibreve* is two *Minims*, and ſo of the reſt. But in *triple Time* all go by two except the *Semibreve*, which contains *three Minims*. Thus one *Breve* is two *Semibreves*, one *Semibreve* is three *Minims*, one *Minim* two *Crotchets*, &c. So that in *triple Time* the *Minim* is one Third ſwifter, & muſt be ſounded accordingly. And in *triple Time* you will find *Semibreves* and *Minims* mingled together, and for the moſt part every other Note is a *Minim*. The Proportion of *common Time* to *triple Time*, is as Three to Two. See the following Schemes.

The Scheme of *common Time*.



The

The Scheme of *triple Time.*



You may obſerve, that in the Scheme of triple Time above drawn, there is a Prick upon the right Side of the Note, which is by Muſicians called a *Prick of Perfection,* which makes the Note before half as long again. Thus that Semibreve with a Prick is as long as a Semibreve and a Minim. Now if that Semibreve with a Prick after it, which makes it half as long again, be juſt as long as the three Minims under it, then if that Prick were taken away, it would be as long as but two of thoſe Minims. Therefore in your triple Time Tunes (where there is no Prick after the Semibreve) the Semibreve is to be ſung juſt as long again as a Minim. Now one Minim and an half of a Minim in triple Time, is as long as one Minim in common Time; therefore the Semibreve in triple Time being unpricked, amounting to the Length of two Minims in the ſame Time, it muſt be as long as a Minim and a third of a Minim of common Time; that is, a Semibreve in triple Time is a third ſhorter than a Semibreve in common Time.

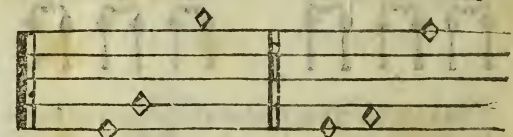
XVII. There are ſeveral Adjuncts of Muſick, ſuch as a *Repeat* (whoſe Mark ſee at the Beginning of the Book) which ſignifies, that that Part of the Tune which went before it, is to be ſung over again. There is alſo a *Direct* (whoſe Mark alſo ſee at the Beginning of the Book) which

ſerves

to direct the Singer what Space or Line the Note in the next Page ſtands. There is alſo a *Tye* (ſee the Mark thereof in the forementioned Place) which is to inform you, that two, or three, or as many Notes as it is put to, are to be ſung to one Syllable.

XVIII. The laſt Thing we have to treat of, is the Doctrine of *Concords* and *Diſcords*. It would be but an unintelligible Amuſement to the vulgar Reader, (for whom this little Book is chiefly deſign'd) to give the phyſical and mathematical Solution of the Grounds, Cauſe and Effects of Harmony, as alſo the Reaſons of Deſcant, which I might eaſily do. I only ſay, that among the ſeven Notes, (for there are no more in Nature, as we have already ſaid, every Eighth being the ſame, only in another higher Key) a Third, leſſer and greater, a Sixth, leſſer and greater, a Fifth, leſſer and greater are Concords. That is, if I ſound a Third, or Fifth, or Sixth above another Man, my Voice ſounds harmoniouſly with his. A Second and Seventh are Diſcords; a Fourth is by ſome accounted a Chord, by others a Diſcord; but I am inclined to think the former.

Note alſo, if any Sound is a Chord, or Diſcord to another, the Octaves, or Eighths of thoſe Sounds are ſo too. Take two Examples.



Here in the firſt Example, the ſecond Note is a Third above the firſt, if they were both ſounded, they would be harmonious (a Third being a Chord) and ſo is the upper Note, which is an Eighth above the ſecond Note, the ſame is a Chord to the firſt and undermoſt Note.

Note. So in the other Example, the ſecond Note is a Second to the firſt, which is a Diſcord; and the upper Note being an Eighth above the Second, is alſo a Diſcord to the firſt and undermoſt Note.

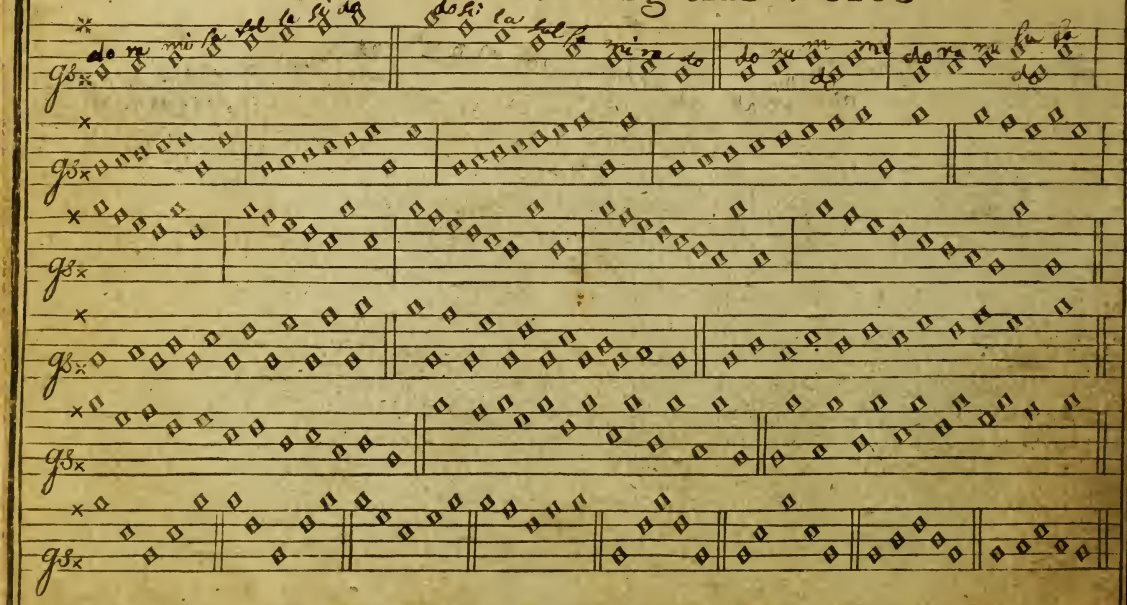
You will find many Inſtances in the following Tunes, where a Note in the Baſs is more than eight Notes below the Note of the Treble anſwering to it. And when it is ſo, ſuch two Notes are a doubleConcord to one another, and are the ſame in Nature as a ſingle Concord. Thus an Eighth is the ſame with a Uniſon, a Ninth with aSecond, aTenth with aThird, &c.

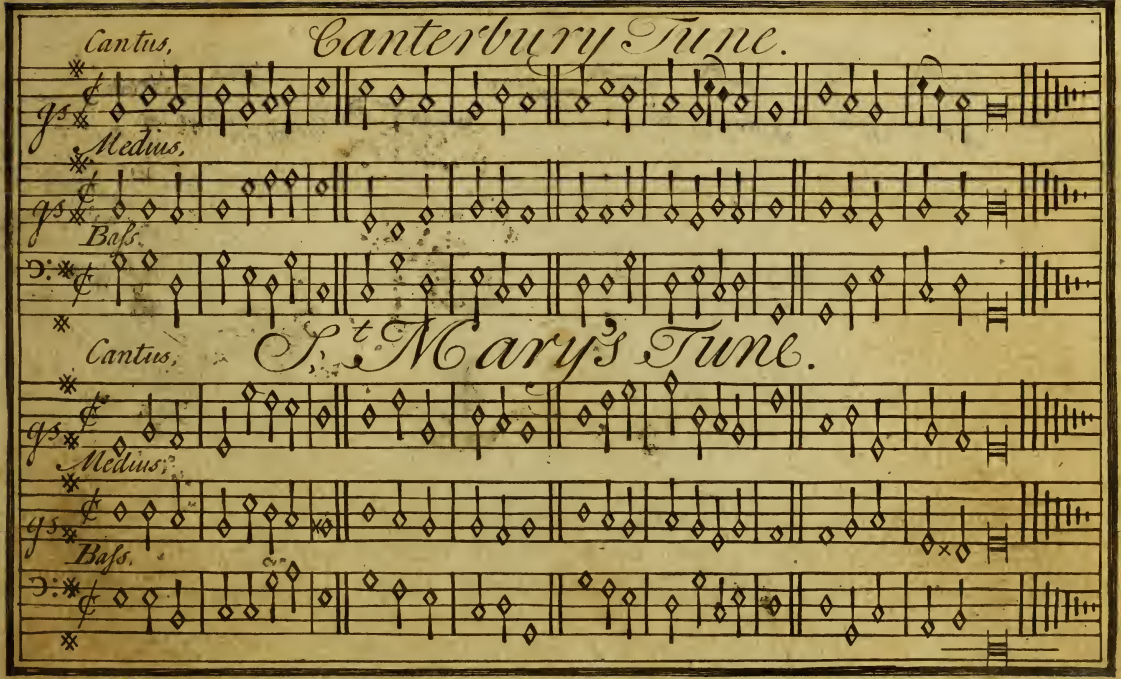
The Treble, Baſs, and Medius do not always begin upon a Pitch, ſometimes three, ſometimes eight Notes, &c. Diſtance from one another. You may find their Diſtance by obſerving the Letter, on which the firſt Note of each ſtands. Thus if the firſt Note of the Baſs ſtands on *A*, and the Treble begins on *C*, they are a Third aſunder. The Baſs muſt be begun a Third below.

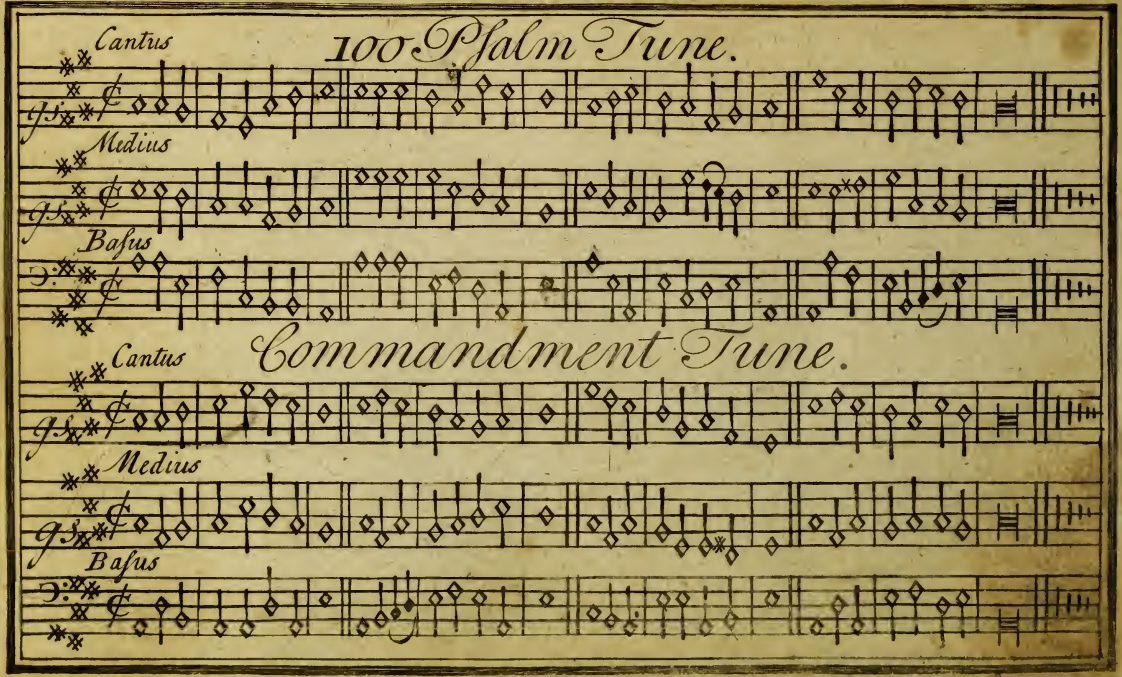
Finally, Obſerve, that Diſcords are ſometimes made uſe of in Muſick, to prepare the Ear by their Harſhneſs, to reliſh better the Sweetneſs and Melody of a following Concord. Thus oftentimes, there will be an imperfect Concord, then a Diſcord, which is ſtill more grating; this ſerves to keep the Auditor in a longing Suſpence, 'till all the Parts fall into a perfect Set of Chords, which finiſhes and compleats the Harmony, and ſtrangely charms the Hearer.

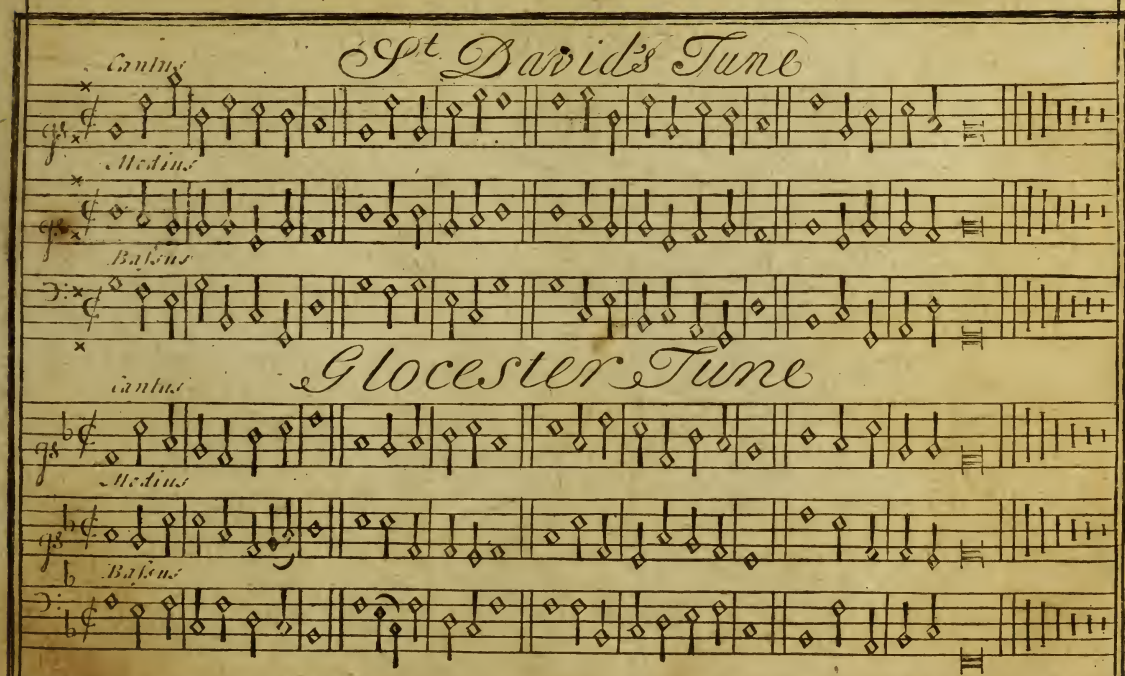
Here follow the Notes for tuning the Voice, and the Collection of Tunes fitted to our Pſalms.

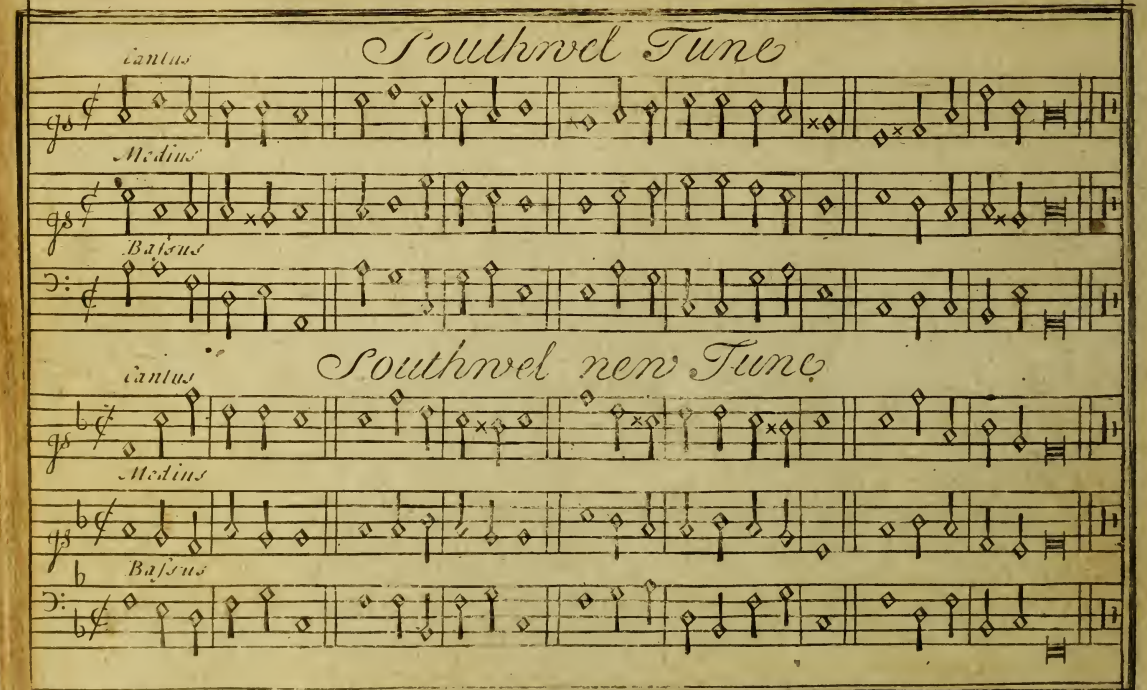
Rules for tuning the Voice




Cantus.
Canterbury Tune.
Medius.
Bass.
Cantus.
S.t Mary's Tune.
Medius.
Bass.


100 Pſalm Tune.
Cantus
Medius
Baſus
Commandment Tune.
Cantus
Medius
Baſus


St. David's Tune
Cantus
Medius
Basius
Glocester Tune
Cantus
Medius
Basius


Southwel Tune
Cantus
Medius
Bassus
Southwel new Tune
Cantus
Medius
Bassus

Cantus, London Tune.

Medius.

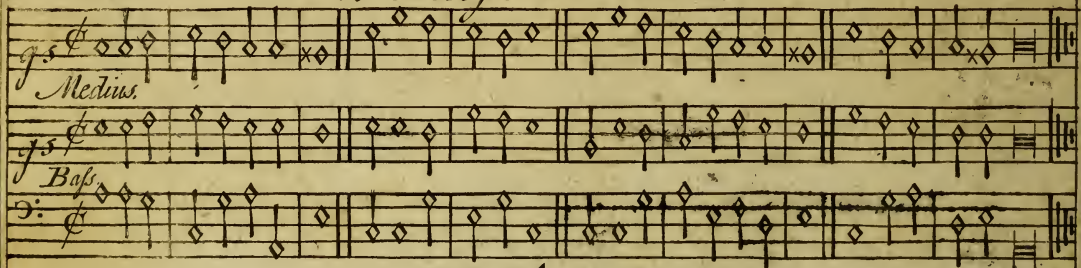
Basus.

Cantus, London new Tune.

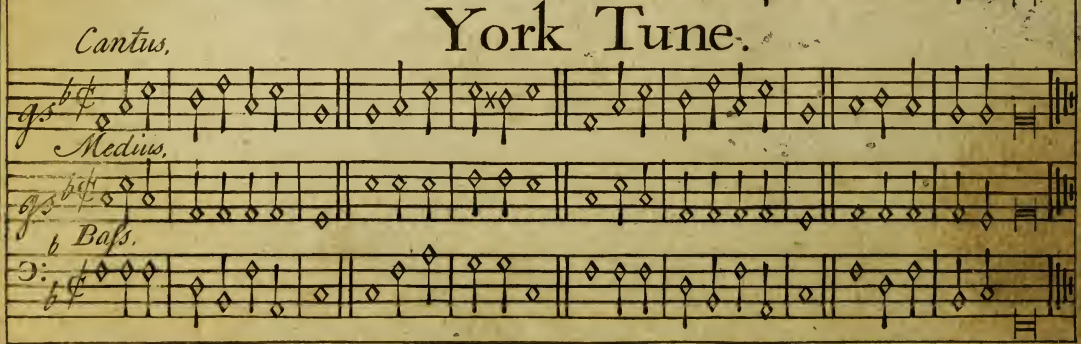
Medius.

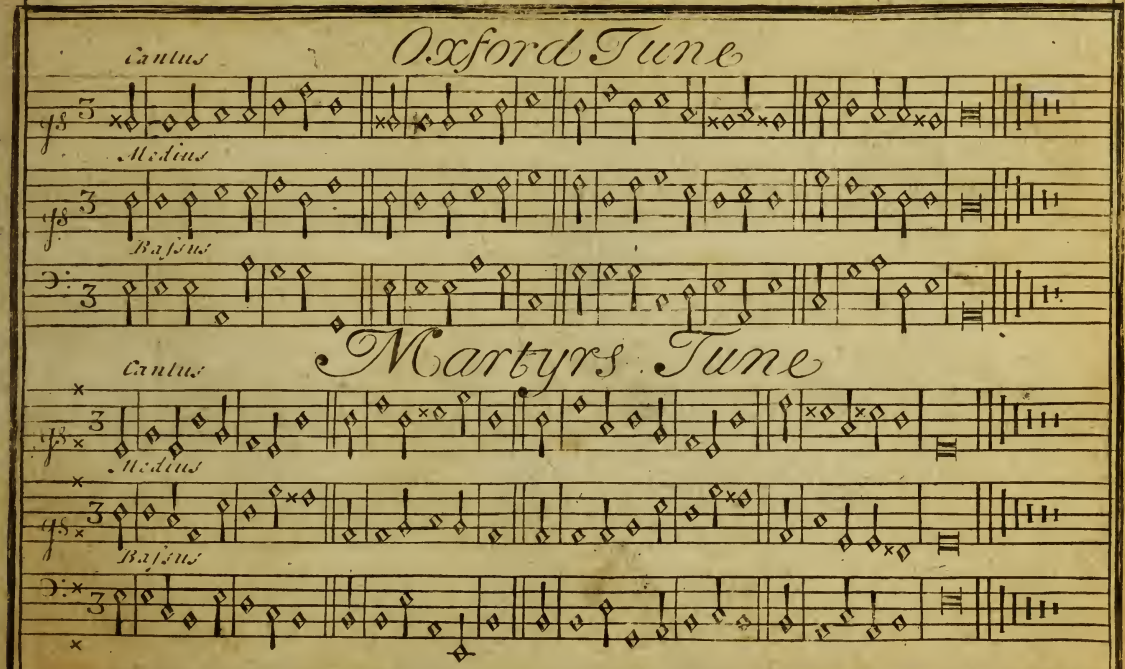
Basus.

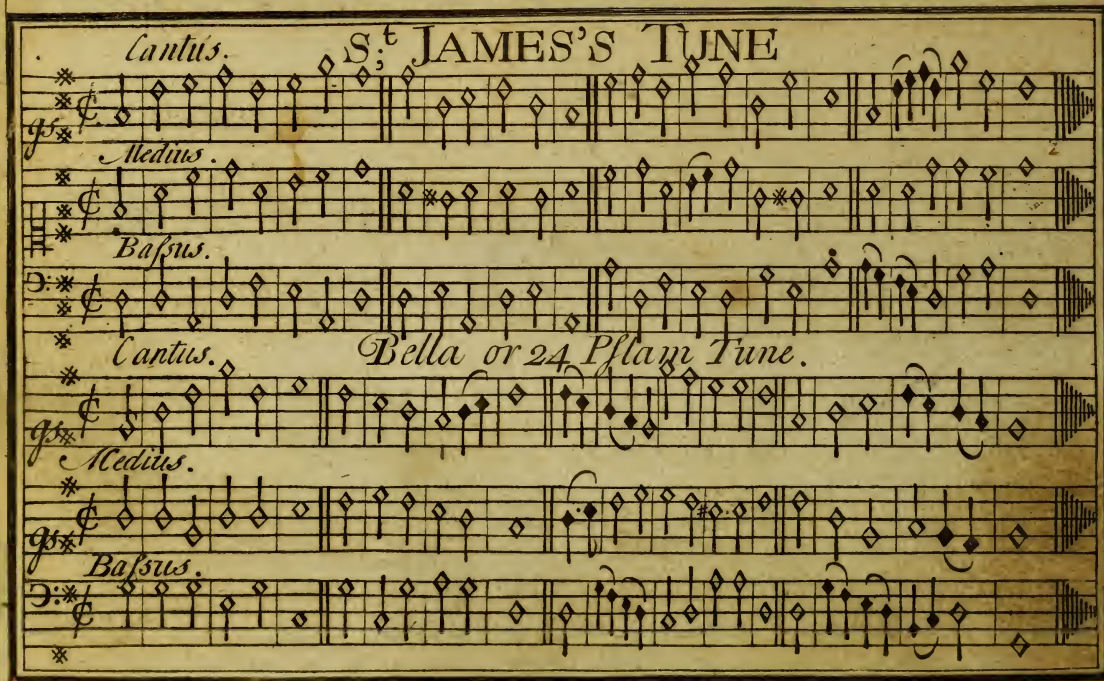
Windsor Tune.



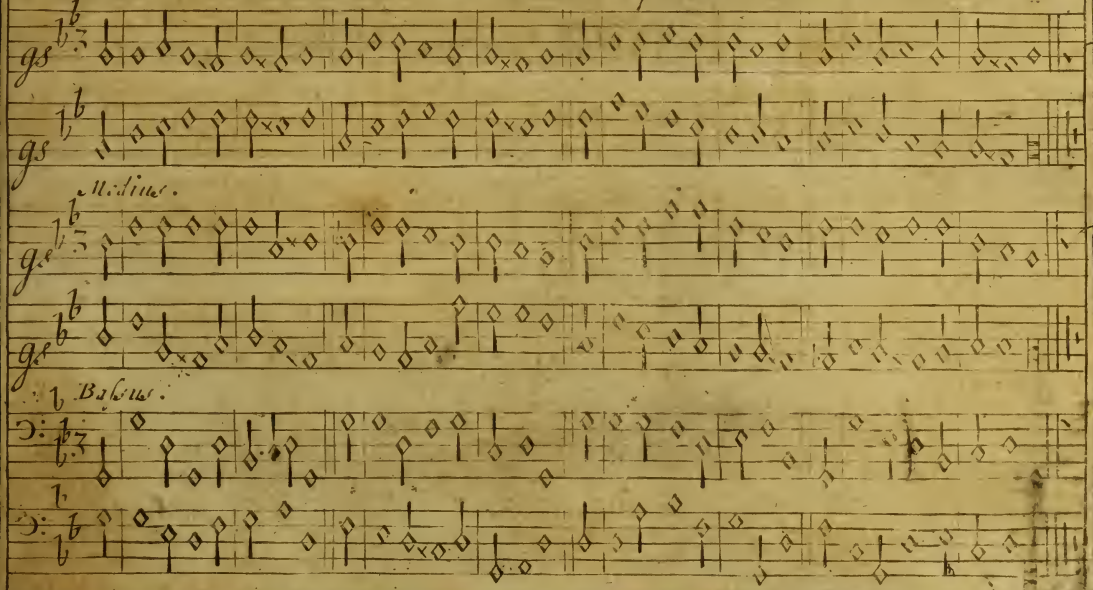
York Tune.



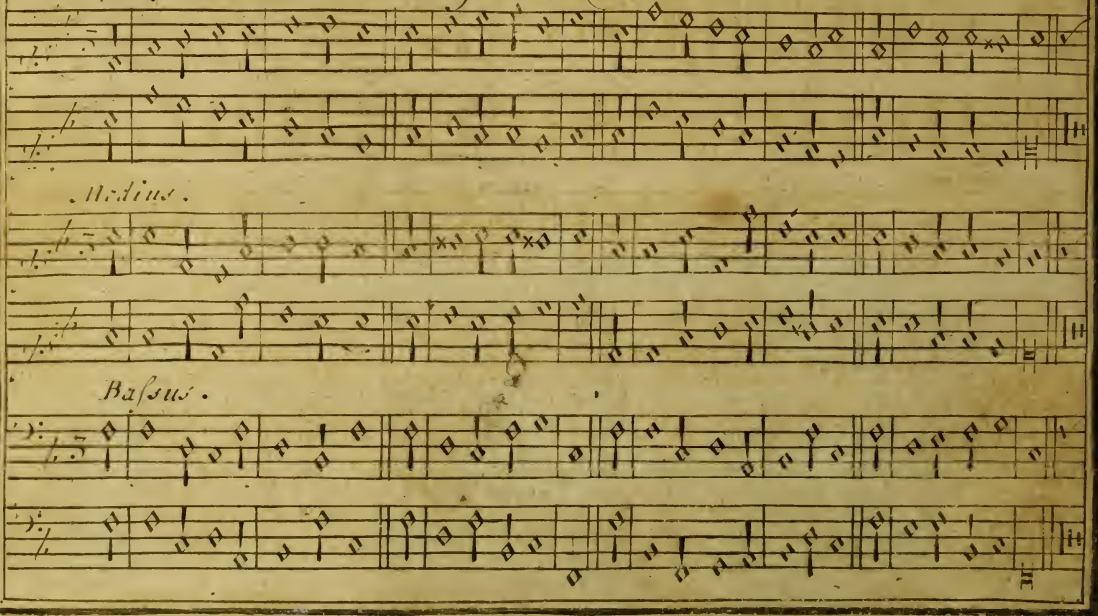

Oxford Tune
Cantus
Medius
Bassus
Martyrs Tune
Cantus
Medius
Bassus


Cantus.
S:t JAMES'S TUNE
Medius.
Baſsus.
Cantus.
Bella or 24 Pſalm Tune.
Medius.
Baſsus.

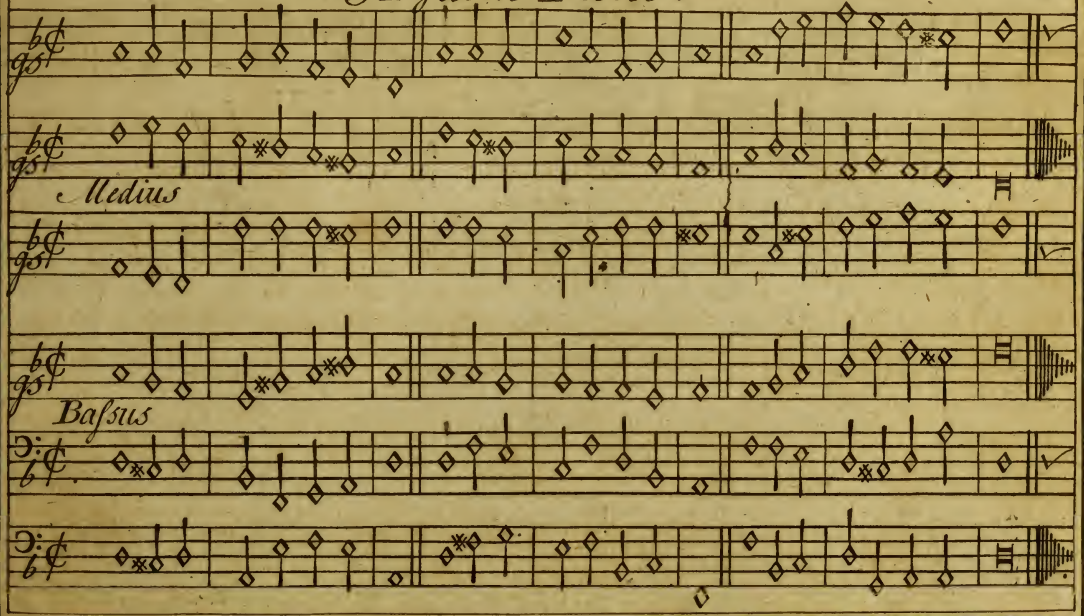
Penitential Hymn.



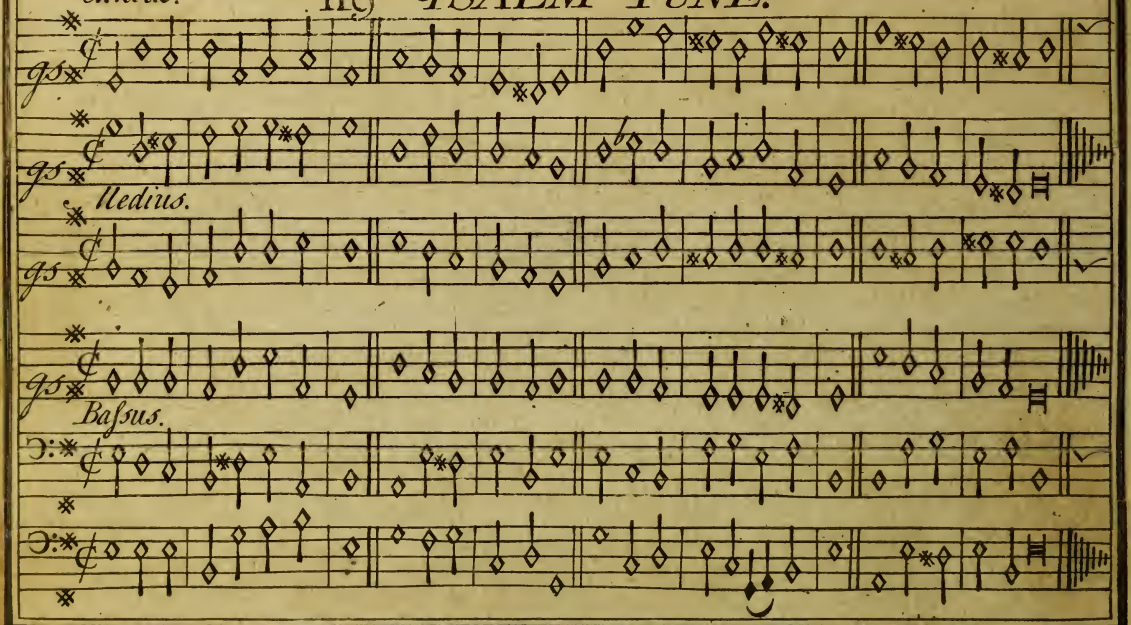
81 Psalm Tune.



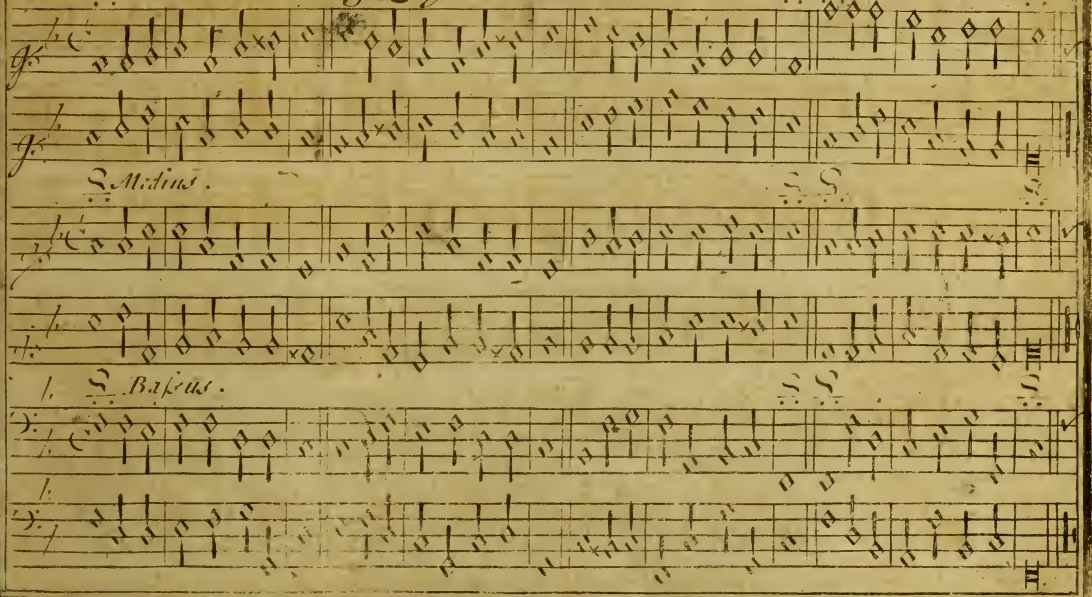
85 Pſalm Tune.



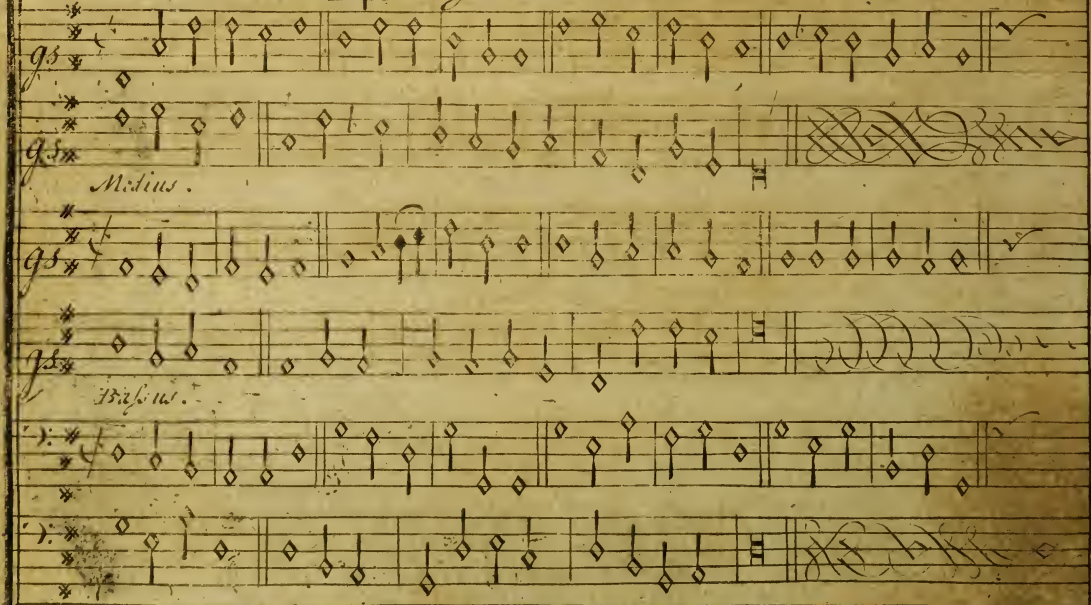
PSALM TUNE.

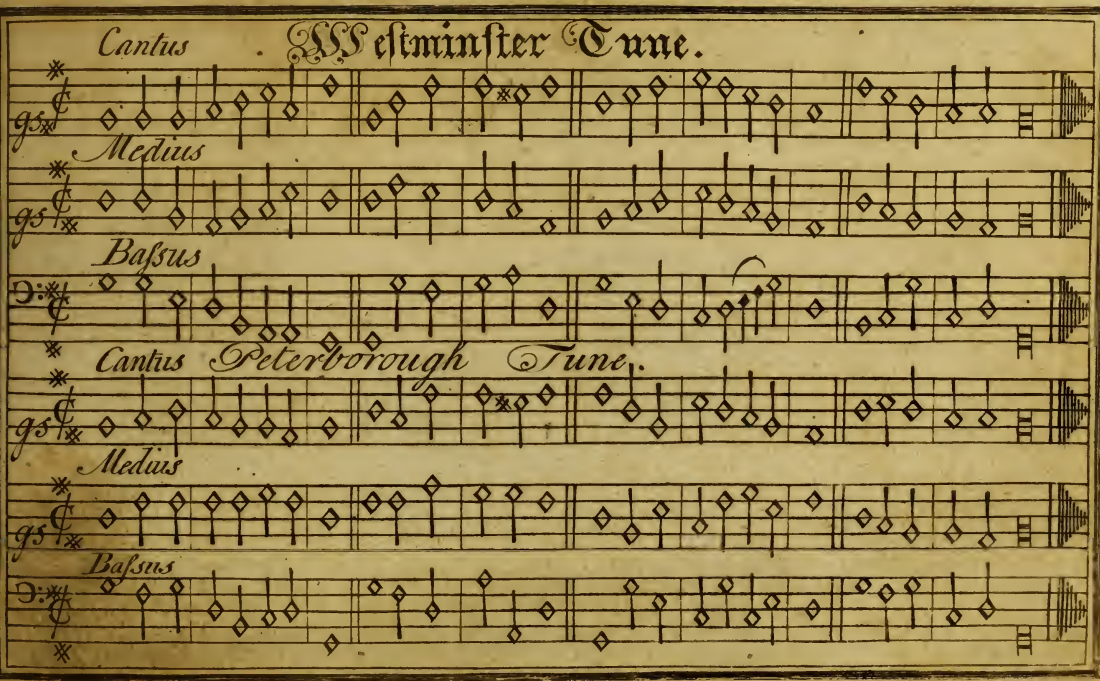


Psalm Tune.



Cantus. 148 Psalm Tune.




Cantus
Westminster Tune.
Medius
Bassus
Cantus Peterborough Tune.
Medius
Bassus